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ABSTRACT

Videotape presentations were utilized in a course on children's literature for a group of paraprofessional aides in preschool centers. The authors encountered numerous technical and production problems, and therefore present a number of observations and recommendations to help others avoid the same mistakes. (RH)

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TRAINEES AND TV

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United States Department
of Health, Education, and
Welfare

Office of Child Development

Operation Headstart
Supplementary Training Program

Honolulu Community College
Honolulu, Hawaii

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FOREWORD

We have written this report as a guide for others who venture into the world of closed-circuit television production: we hope you can learn from our mistakes.

Hopefully the human dimension and the humor of our situation will increase the pleasure of your reading.

Good luck to all of you, and Aloha!

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I. PREFATORY QUESTIONS

Why does educational research no longer ask whether television should be used in instruction but turn instead to questions of how best to use it?

There is said to be a sizeable body of research proving that televised instruction is at least as effective as face-to-face teaching, and is more effective when television's capabilities of magnification, storage, and instantaneous transmission of information are utilized.

Television's audiovisual presentation capacity is thought to make it a superior medium of communication because current theories of perception stress the high proportion of information processed by the eye and its accompanying nerve fibers.

Television is economically advantageous when compared with salaries for the number of teachers required to reach the same numbers of students as can be reached by TV.

Finally, we feel that television is the most influential medium of our time, since children will spend as much of their lifetimes in viewing it as they will in formal school situations. These facts are usually listed as justification for educational researchers' failure to question the use of television in instruction.

But look at another set of related facts. More than nine out of every ten American homes has at least one television set; over 1000 schools and school

districts have invested in television equipment and facilities; and the trend of increased growth of educational stations and cable television systems appears predictable in the future.

Educators made television a political issue in their unprecedented lobbying for FCC non-commercial station allocation in 1952. Smaller groups today are asking that at least 20% of cable system channels be made available to educational and non-commercial interests.

Audiovisual magazines and publications include articles and advertisements about instructional television as a matter of course.

These facts indicate that television has taken on a meaning and function for the larger society that influence our attitudes toward it as educators. Viewed objectively, television is no more necessary in a classroom than any other medium or mode of learning. Yet in these days of teacher surpluses, the super-8mm loop boom, individualized instruction, and the death of the formal lecture method in public education, we still give amazing allegiance to television.

Why? Are we somehow stating a cultural acceptance of education as a man-machine system? Why have we taken the provisional and tentative generalizations of ITV research as sufficient answer, when a more scientific attitude would lead us to further questions and further research? What is the basis for the excitement and fascination of television seen not only in America and Europe but in developing countries around the world?

II. THE SETTING

I think a brief description of the geographically, culturally, and economically unique state of Hawaii, in which our ITV project took place, will clarify the actual report.

Seven principal islands, Oahu, Hawaii, Kauai, Maui, Molokai, Lanai, and Niihau, make up the 50th state. About 80% of the state's population lives on Oahu ("the gathering place"), and the capital city, industrial centers, and Waikiki's tourist centers are located here. The six Neighbor or Outer Islands are primarily agricultural.

Most of today's Hawaiian people are first, second, or third-generation immigrants resulting from labor importations and high birth rates. The original Hawaiian group decreased drastically in the last two centuries due to disease, some degree of persecution, and a great deal of intermarriage. Japanese and Caucasians comprise roughly one-third of the population each, with the remaining third composed of Chinese, Filipinos, Samoans, Koreans, and what the local people call "chop sui" racial mixtures. The predicted race of "golden people" has not yet resulted, but intermarriage rates are much higher than for any other American state. Social class boundaries are similarly more flexible here than on the Mainland.

The group of trainees with whom we worked were all paraprofessional aides in preschool centers on three islands (Oahu, Kauai, and Hawaii). At least twenty-five students had high-school diplomas or equivalency certificates, and all intended to apply credit for the "Children's

Literature" course toward an Associate of Arts degree from the community colleges. Operation Headstart Supplementary Training contracted to provide the trainees with free-tuition college and community college courses enabling them to ascend a career ladder to eventual professional status as teachers.

Our thirty-five students fell into approximately equal groups of Orientals, Caucasians, Filipinos, Hawaiians or part-Hawaiians, and mixtures. We had six students on Oahu, sixteen on Hawaii, and 13 on Kauai.

III. PLANNING

Planning for the Spring, 1972 course of "Introduction to Children's Literature 219" began in September, 1971. Basic scripts and tentative workbooks were developed during the Fall.

Previous Headstart Supplementary Training administrators had purchased ½" videotape equipment in order to record and disseminate ongoing courses to the Neighbor Islands and ensure equality of education for all trainees.

In the Fall planning, the decision was made to utilize the videotape equipment in a manner different from that visualized by the original purchasers. There would be no on-camera lecturing; research indications of the ineffectiveness of televised lectures for older students and Mrs. Kelly's preference for a less formal teaching style were the main justifications.

Planning for the tapes centered on audio content, and we failed to realize at first how great a problem visuals would present when there was no on-camera teacher. As you can see from the sample script in Appendix A, title cards, cartoons, workbook pages, silent videotape examples, and photographs were added to the script rather than visualized as integral with the audio content.

Videotape information would be reinforced and supplemented by printed workbooks, in-class group activities, homework assignments, and quizzes. In order to avoid passive viewing, we required students to answer questions in their workbooks during frequent pauses in the taped presentation.

Thirteen videotapes for sixteen lessons were planned. The three-hour lessons would follow a tentative format of performing the homework assignments based on last week's information, viewing this week's new information on the videotape, engaging in small-group activities based on the tape, and completing homework assignments.

We planned to use the tapes for individual instruction, in the sense that each student could review tapes as necessary and complete the activities at her own rate. "Schedule-Reports" (see Appendix B) would serve a double function in providing us with a written record of student progress and helping the students complete the lessons by checking off each completed activity.

Elected class leaders would provide substitues for live instructors, since we felt that the additional expense of traveling to each island was made unnecessary by self-

tutorial materials and adult students.

Prior Children's Literature students seemed to benefit from watching videotapes of their storytelling performance, and this "microteaching" became an integral part of the planned course. We expected at least one camera/videotape recorder unit to be available for classes on each of the Neighbor Islands as well as on Oahu.

Final evaluation of the students' storytelling skills would be determined by comparing tapes made at the first and fourteenth sessions of the course. Students would critique their own and fellow-students' performances according to set criteria. Mastery of course content would also be measured by a final examination.

We planned to acquaint students with films appropriate to preschool education by having them view and evaluate one such film each week and also as a part of the final examination.

Behavioral objectives for the students included the following:

-- Reading or listening to at least 75 children's books, stories, and poems

-- Writing evaluative file cards on each

-- Selecting stories from library reference materials

-- Establishing and maintaining book corners with a variety of appropriate preschool books

-- Presenting stories in various ways, with and without props

-- Arranging creative experiences for preschool shildren related to stories and poems

-- Writing original stories and poems

-- Integrating the above by planning a sample year-long literature program

These objectives could theoretically te attained by any student, given enough time.

III. PRODUCTION

I think I can state without undue exaggeration that we encountered more problems than any closed-circuit television unit before or since.

Budgetary constraints are illustrated by the fact that during the period of producing and field-testing only about $4500.00 out of the 1971-1972 budget of $39,798.00 for Supplementary Training was devoted to salaries, travel, purchase of thirty-hour-long videotapes, printing and duplication, and incidental supplies for the thirty-five students.

Time proved our biggest problem. Four-and-a-half months' lead time was hardly sufficient in view of the fact that none of the people involved were given released time for planning or producing the course. Besides Mrs. Kelly (a Community College instructor), myself (an intern from the University of Hawaii), and a few electronics students working for the Honolulu Community College Instructional Resources Center, personnel consisted of volunteers.

Only Mrs. Kelly had had limited experience in producing demonstration videotapes for groups of Headstart teachers. Yet we experimented simultaneously with a Sony AVC 3200 camera with AVF viewfinder and zoom lens; a GBC VF 302 camera with zoom lens; a Concord TC100 console; a Sony AV 3600 videotape recorder, and a Sony AV 3650 videotape recorder with editing capability.(all previously purchased but virtually unused except for occasional community college speech classes).

Hours and days of production time were lost simply because of our technical ignorance and inexperience; we created more problems than we solved. We had planned on fading, wiping, superimpositions, and split-screen effects, but had to abandon them when we discovered the technical problems of linking all our various pieces of equipment.

The fact that it took several weeks to produce the first tape and classes were scheduled to begin shortly forced us to use a basic one-camera, one videotape recorder system for most of the course.

Our community college "studio", actually an old technical school facility totally unadapted for television production, doubled as a classroom during most of the production time. All equipment had to be dismantled and stored in another room following each session, and we could count on frustrations in setting it all up again. The 25' by 30' room offered more space than we needed but lacked soundproofing; several of our tapes recorded overhead jet planes as well as the intended sounds.

We developed a workable but unsatisfactory system of taping. All available visuals were arranged in order,

tacked in turn to the wall, taped (silently) for about twenty seconds or as long as we thought the material covered by that part of the script demanded, and thus lined up on one tape with constant stopping and starting. Previously taped scenes from remote locations or the studio were scattered over half a dozen tapes since we worked by an ad hoc schedule. Voice-over narration was added later.

Master tapes were created from an assembly of these scattered, assorted, sound and silent tape segments. We located appropriate segments by depending on what proved to be unreliable index counters on the videotape recorders. Some segments took as much as an hour to locate.

The Sony AV3600 recorder served as our playback unit and the AV 3650 as the master-tape recorder. When we had located the proper segment on the AV3600, we noted the counter number, reversed both playback and master tapes for three revolutions, moved both recorders to "forward" while pressing the 3650's "edit" button, and when the proper index number was reached, began recording on the 3650. The three-revolution reversal was invented to ensure that both videotape recorders were operating at the proper speed when we started to record information.

This theoretical solution to the problem of editing proved impractical; unfortunately, the index counters were both unreliable and incompatible unless both take-up reels were revolving at exactly the same speed and held exactly the same amount of tape. We were forced to attach TV monitors to each videotape recorder to enable us to see what information was being recorded; unfortunately again, only one monitor worked satisfactorily and the other lost

its horizontal and vertical orientations continually.

Thus, we found it extremely difficult to make tight edits, and treated our students to unintentional moments of snow between assembled segments on the final tape. These numerous and imperfect edits caused an even greater problem when we found that we had to dub our ½" master tapes on to 1" tapes for use on the island of Kauai (where only 1" Ampex equipment was available). The imperfections were magnified by dubbing to wider tape and resulted in continual rolling and interference when played back on 1" equipment. The acceptably recorded and dubbed audio track sounded incoherent on Kauai.

Transporting and setting-up equipment created difficulties when taping on location. At times we needed a taxi to move the camera/case, tripod, cart, microphone, extension cords, cables, and videotape recorder to locations several miles distant. We discovered the hard way that preschool children have no qualms about disconnecting video cables -- and made the discovery long after the taping was finished because we hadn't had room to take a monitor with us.

Teachers were cooperative but somewhat disturbed by the necessity of rearranging their schedules for our convenience. Children were restless, easily bored, independent, and occasionally downright uncooperative when asked to serve as actors.

We were happily surprised by the Sony camera's ability to function in low-light situations, but found that our sound recording suffered from poor microphones and the background noises of a crowded preschool room.

After producing six complicated videotapes, each of 30 to 50 minutes length, we found ourselves one week behind in production and low in patience. One class was canceled because we had been unable to produce the tape for that lesson in time. Concurrently, we discovered both that live instructors were very necessary for all three classes and that Mrs. Kelly had to assume administrative duties when the Project Director left.

We decided to shift some of the presentation burden to the instructors and produced simpler, untitled tapes for Lessons 7,8,10,12, and 13 which were dubs from existing material. Lessons 9 and 11 had no videotape at all.

These decisions led to a serendipitous discovery: all materials for Lesson 7, "Telling Stories With Props," were self-instructional models packed in a Surprise Box. Overhead transparencies described how to make transparencies, a roller movie showed how to make one, and so on. This kind of multi-media package was well worth the time it took to make it.

Another successful experiment was the use of a small rear-screen unit (movie projector at one end and television camera at the other) for taping film clips without undue flutter or loss of quality.

In summary, production troubles were mother to both frustration and invention. We were amazed whenever we managed to complete a tape, and awed at the amount of effort each lesson represented.

IV. UTILIZATION

Self-conducted classes lasted for four sessions only (one on Kauai, three on Hawaii). The students were psychologically unprepared to accept a peer in lieu of an instructor, although they felt comfortable with a 23-year old assistant instructor. Institutions on the Neighbor Islands were unable to provide equipment and personnel as needed. The Oahu class always had instructors and equipment available and could have served as our control group, had the self-teaching experiment run its course.

We found facilities on the island of Kauai inconvenient for both recording student performances for critique and playing the copies of our ½" master tapes for presentation. The separation of the control room and videotape recorder from cameras and students in the classroom meant constant shifting from room to room by instructors and interfered with conducting the class. An audiovisual assistant helped in setting up equipment but could not stay to assist the instructor during the lesson; thus recording of the students' initial performances was accomplished with difficulty and recording final storytelling performances proved impossible due to technical problems with the equipment.

We attempted to solve the problem of unsatisfactory 1" presentation tapes by carrying our own ½" Sony videotape recorder to Kauai. We were able to connect the recorder directly to the wall monitor for good video playback, but had to substitute tape recorders (audio) and phonograph

players for the amplifier and speaker system as we were unable to utilize the wall speakers. The sound was so incoherent that we had to abandon the idea of playing the presentation tapes to the Kauai group at all and gave them the information verbally. Small wonder that the seven students who stated that they would prefer non-TV to TV courses in the future and the five students who recommended eliminating television from the course in the future all came from the Kauai class!

We faced different problems on the island of Hawaii. On several occasions the audiovisual department failed to deliver or assemble the videotape equipment and much time was lost in students or instructors locating and setting up the Sony camera, videotape recorder, and 12" monitor. Recording and playback went smoothly, but students found it difficult to view the small monitor until a second set was patched in.

In both cases, the host institutions were willing to deal with an instructor but refused to provide the extra support that a self-teaching group would need.

There is some evidence that we taught our students to avoid videotape equipment in the fact that it remained the instructor's province in all three classes. Only three or four of the thirty-five students seemed interested in learning how to operate it.

Students were initially self-conscious in front of the television camera, and in many cases continued to be through the course despite weekly opportunities to practice storytelling on TV. The videotape activities were somehow less enjoyable and more anxious than simple audio-tape recording activities. Several pre-and-post storytelling tapes

reflected nervousness more than actual skill.

One reason for such shyness is the local style of performing according to a group rather than an individual norm; competition and individual excellence are not stressed to the extent they are on the Mainland U.S. We found taping small-group presentations on the island of Hawaii an effective solution to this problem.

I suspect also that the artificial situation of presenting preschool-level stories to an adult audience is unsettling unless the group has had extensive experience in role-playing. These students had not.

Our worries about passive television viewing, a carryover of what we thought home television habits were, were unjustified for this group. The students paid active attention even to our long and complicated tapes. We loaded the dice by requiring them to answer questions during periodic pauses in the presentation, resuming the tape to find out the answers. This device of frequent stopping to summarize and remember preceding information probably provided relaxing breaks and avoided the interference effect of taking notes during an ongoing presentation. However, the students have been exposed to a smaller variety of programming and fewer years of commercial television than comparable groups on the Mainland, and in informal discussion said that they devote more time to social occasions than to watching TV. The expected passivity may not yet be developed.

We feel that the most effective parts of the tapes were humorous sections (a Menehune puppet and a flashlit book

corner, for example) and examples of actual or model trainees performing the same tasks or dealing with the same situations the students faced. Trainees and models presenting stories in various ways and dealing with children according to certain behavioral principles were therefore among the most helpful parts of the tapes. Less effective were straight, unrelieved presentations of information ("the four types of children's literature are...", "characteristics of a good book corner are..."). We found it difficult to watch a single word on the screen for thirty or sixty seconds while the audio track described it, and would have appreciated more movement. Animation, 16mm. film, professional talent, and good graphics were out of the range of our budget, however. We had no way to evaluate a single tape or portion of a tape beyond informal comments, deciding on effectiveness on the basis of observation and intuition rather than experiment.

Our staggered scheduling of class, although basically unplanned, enabled us to reuse materials for three classes in succession and reduced duplication problems. Classes started on Hawaii on 27 January, 1972, on Oahu on 4 February, 1972, and on Kauai on 18 February, 1972. All three classes finished within a week of each other, due to canceled classes on Hawaii and a Memorial Day weekend cram session on Kauai. The Oahu class met on Fridays from 2:00 to 5:00 pm.m; the Hawaii class on Tuesdays from 12:30 to 3:30 p.m.; and the Kauai class bi-weekly in all-day sessions. However, all classes were in competition with workshops, meetings, in-service training, parent conferences, and other activities at the preschool by which the trainees were employed. This competition made attendance

erratic as the trainees were employed by various centers. An additional scheduling problem was caused by the local airline company's misplacing our tapes on more than one occasion.

The man-machine system of self-tutorial education we had envisioned never materialized. Students and host institutions were too insistent on the usual lines of responsibility and roles to allow a true experiment in this area.

V. STUDENT EVALUATIONS AND GRADES

Of the sixteen evaluations sent in by thirty-five students, sixteen showed a halo effect. All three classes enjoyed the activities, the opportunity to return to school, and the social occasion of the course, and negative remarks concern technical troubles with television and scheduling problems primarily.

Thirteen trainees stated that they use props and varying methods of presenting stories more now than before taking the course; twelve said they tell stories to their preschool classes more often now. Seven students tell original stories more often now.

When asked to list three things learned from the course to make them better teachers, ten students felt that they could tell stories more effectively and with more variation; seven that they could evaluate and select children's books more efficiently; and five that they could make and use more storytelling props.

Ranking the materials for difficulty on a scale of 1(easy) to 5 (very hard), the students agreed in thirteen cases that the television materials were at the "just right" or at

the "3" level, and said in ten cases that the printed material deserved a rank of "3".

Grades were assigned upon satisfactory completion of all objectives. No specific criteria were stated for most activities, but checklists, group critiques, and social pressure ensured an adequate standard of performance. At this writing, 19 of the 35 students received an "A", 5 received a "B", and 11 had not yet submitted all required materials.

VI. OBSERVATIONS/RECOMMENDATIONS

1. Buy compatible equipment that does what you want it to do; conversely, know the limitations of the equipment you do have. While this report has concentrated on problems of production to the extent that it probably convinced every reader to stay far away from videotaping forever, we feel that television deserves another chance.

Upon approval of the U.S. Department of Housing and Urban Development and finalization of a Model Cities contract with the Career Opportunities Program, the following equipment will be purchased to expand production capabilities:

-- a Sony AVC 4200 camera with intercom to replace the present AV3200 model

-- a Sony AV 3400 "Rover" camera unit with battery pack for taping on remote locations

-- a Sony SEG-2 special-effects generator for reliable superimpositions, wipes, fades, and split-screen effects

-- a Sony VO 1600 Umatic videocassette for recording and playback

-- 3 Sony VP 1000 videocassette playback units

-- several new microphones

-- a microbus van to serve as a traveling studio

-- a boom microphone stand

-- a Sony MX 300 microphone mixer

-- 2 RF converters

-- 2 Sylvania CF 703 color 23" TV monitors

-- a Sony 8" CVM 920 U monitor

-- 24 ½" half-hour videotapes

We are operating partly on faith in purchasing this much new television equipment but also feel that videotape is potentially an effective solution to our long-distance teaching problems, if properly used.

2. Set up a permanent studio to be used for nothing but television production. We hope to construct ceiling grids for lights, obtain carpeting for the floor, and install production equipment both conveniently and permanently. In 1973 or 1974 the Community Colleges hopes to have completed a new library/audiovisual building including a more professional television studio.

3. If you do not have an accessible technical advisor who knows what the equipment can and cannot do and can troubleshoot the numerous problems of closed-circuit production, perhaps you shouldn't try to work with television at all. Learning the hard way simply takes too much time, and technical support will be invaluable.

4. Agree to one producer at a time -- one person to whom everyone else is responsible and who determines the content of the production. This person may or may not be a teacher. We found that vague roles and lines of responsibility only added to a chaotic situation.

5. Work on a contract basis, if need be, in order to ensure that paid and volunteer personnel in front of and behind the cameras will appear on schedule and stay for the specified time. We lost several days' production time because people simply didn't show up as expected.

6. Plan the production as much as possible ahead of time, leaving as little to chance as you can. The time for creativity for productions on this scale is not when the tape is rolling. We plunged into productions armed only with a script, some visuals, and faith -- and came very near to losing that faith when the unexpected happened all at once.

7. Use the equipment as unobtrusively as possible. Television is not a neutral element of our culture, as I attempted to describe in the beginning of this report, and people can react with nervousness, shyness, and artificial behaviors when introduced to a "studio" atmosphere or exposed to a battery of strange machines.

8. Use television when necessary, not when it might be a good idea. Nothing could replace microteaching in our course, but much of our information would have been better presented by audio tape than by videotape. Television

ideally should present situations similar to those the students will be learning in and about, and tasks the students need to be able to perform. Lecturing is not an evil to be avoided at all costs, but it is often simply not the best way to facilitate learning.
Our loose adaptation of the Postlethwait audio-tutorial system to a videotape format suffered from including individualized-instruction activities (answering questions during the tape, for example) in large-group presentations.

9. Produce tapes designed to be made and played with a bare minimum of starting and stopping. Our editing problems could have been largely avoided by careful planning for continuous rather than segmental productions. The frequent stops during the tapes resulted in boredom for students who completed their answers before the rest of the class and had to wait for them before resuming the tape; this format would have been appropriate in a small-group mode but not in a large-group format. For large groups it probably is preferable to show shorter tapes on one subject at a time - and play them through - rather than present a series of almost unrelated subjexts assembled linearally. We made the mistake of approaching television as a sequential medium when in reality its biggest strength is its ability to present simultaneous information, linking events and concepts separated in time and space through the use of special effects. TV can condense the material and thus reduce the time spent in search and learning.

10. Use videocassetts to achieve individualization in televised instruction.

11. Don't expect your students to automatically adapt to a self-tutorial or man-machine system of learning. They must be taught how to learn in the style you want them to use.

12. When possible, merge with similar institutions to establish a professional production center rather than duplicating efforts. Combined budgets could result in more money for hiring talent, graphics artists, film production, and specialized production staff.

13. Arrange for an educational assistant or some paraprofessional or professional person to oversee classes held without an instructor, especially in the beginning and end of the courses. This would be a person to take charge of the equipment, answer questions, and simply monitor the students' activities as necessary. It would probably be possible to hold some classes without an instructor if the students felt secure about this assistant. Perhaps there would be one on each island, in the case of Hawaii, who would oversee all instructorless courses. An alternative is to establish a learning center in each host institution and have its staff act as monitors and assistants for the courses.

14. Enjoy yourself! With all our frustrations and difficulties, we still had a lot of fun, excercised a lot of creativity, and are ready to try it again.

APPENDIX A

titles	"NA KA LUNA O KILUEA" (Record)
title card: 4 Types of children's books	For this week's assignment, you visited the library, became familiar with references for children's books, and from those references you selected books for preschool children. You chose at least one book of each type. You chose at least one realistic story, one unrealistic story, one story written as a poem, and one informational book. You read these books, and completed a card for your card file for each one.
show worksheet	Now, open your workbook and find the directions for Lesson Two - Activity Period. Turn the recorder to pause.
show file-card	You'll need: the file card poster, the children's books you read for homework, the file cards you filled out about these books, and blank file cards.

If there are more than five in your class, divide into groups of five or less. In your groups, each person should take a turn showing the books she read for the assignment. She should explain the references she used in the library to find the books.

Model writing this . . on blackboard

When you have finished showing the books and explaining the references, one member of the group should go to the chalkboard and write:

Poems

Unrealistic

Realistic

Informational

(Leave space under each type to write names of books.) Then write the names of the four books you read under the types that describe them.

show completed file card

Then complete the file card poster with information about the book you have chosen to read to your group. The members of the group should copy this information onto their blank file cards.

Read your book to the group. After everyone has taken a turn, the group should discuss whether everyone agrees with the way the readers put their books under the four basic types of books. If you change

your mind about what type a certain book is, make the correction on the chalkboard.

When you have finished this activity, continue with the television lesson on The Book Corner, and follow the instructions on the tape. Ah, it's not that hard. You'll find all the directions right in your workbook.

Turn the recorder to ~~pause~~ stop, and try to finish the first activity period in a half hour. Before continuing with the tape, erase the chalkboard.

Roller movie

↓

HOW MRS. HAI MOOLELO MADE HER BOOK CORNER

Mrs. Hai Moolelo wanted to make a corner of books. She started by making a plan for her classroom. What will she put in each little book?

Some features of a good book corner will follow.

The first feature is that it has a variety of books. In the first lesson we discussed four basic types of books.

show Worksheet

Write them on your worksheet for question #1.

	Turn the recorder to pause while you list the four basic types of books.
	When a book corner has a good variety of books, it has poems, unrealistic stories, realistic stories, and informational books.
sign: SIMPLE	When a book corner has a variety of books, it has these four types of books. But each type of book can be simple or harder. For example, some poems are very easy for a young child to enjoy and understand; and some poems are harder. An example of an easy book is this realistic picture book with almost no printing in it.
sign: harder	A harder realistic book is "Little Tim and the Brave Sea Captain." It also has pictures, but it's harder because it has more printing in it - more words to understand.
sign: familiar	A book corner with a variety of books will also have books that are familiar and unfamiliar to the children.
Photo of child pasted into book	When a child reads a book about familiar things, he can put himself right into the picture. The first

books children enjoy will be about familiar things. Later, the children will be able to enjoy and understand about unfamiliar places and things.

sign: familiar

For example, books about palm trees and oceans are familiar to children in Hawaii.

Books about trains and snow are unfamiliar.

Although the four basic types of books are poems, unrealistic stories, realistic stories, and informational books, each of these types can include simple and hard or familiar and unfamiliar books. And books in each type can be about many different topics.

Children's books have been written about the topic of people and their feelings of love, loneliness, fear, happiness, and other feelings.

show ex. of a book about love

Other books have been written about transportation, animals, mountains, oceans, and many other topics.

show book about oceans

It's a good idea for the preschool teacher to add to the classroom library by borrowing books from the public library so that the children will be able to

	have a wide variety of books about different topics, familiar and unfamiliar things, and on simple and harder levels, as well as having the four basic types of books.
Continue roller movie	Now Mrs. Hai Moolelo has a corner of books that she's borrowed and bought books about this and books about that a variety of books for her preschool tots.
show worksheet	Now turn to your worksheet and write "variety" in your notes for #3. As we show you the features of a good book corner, write each one in these notes to make a list for yourself.
sign: Separateness sign: Quiet	After you make sure that your book corner has a variety of different kinds of books, you need to find a way to keep it separate from the noisy areas of your classroom. It's so much easier to read in a quiet spot. Add "separateness" and "quietness" to your notes.
Cartoon	You can see how difficult it would be to enjoy a book when the book corner is right next to the doll corner or the blocks or a busy doorway. So these are bad neighbors for a book corner.

Videotape example of a book corner	Some preschools are lucky enough to have a very separate place for their book corners. Other make their book corners separate by dividing them from the rest of the room with bulletin boards or shelves.
show worksheet	Look at #2 on your worksheet. If you had to pick good neighbors for the book corner, which would you pick? Pause while you answer the question.
cartoon	Two neighbors for the book corner are easels for painting and activity tables. Why did we list these places? Because they are usually quieter than other places in a preschool classroom. Any quiet area would have been a good answer to the question. Now we have a variety of books in a separate, quiet little nook.
Continue roller movie	
sign: lighting	The next feature of a good book corner is good lighting. To see the pictures clearly, the children must have enough light to be able to see well. Add "good lighting" to your list of good features of a book corner to #3 on the worksheet.
sign: Comfort	It also helps if the area is comfortable for reading. Add the word "comfort" to your notes in #3.

There are many ways to make a book corner comfortable. You can use rugs, rocking chairs, or pillows.

sign: displays

A book corner can be cheerful. You know yourself that a cheerful book corner is more attractive to you and to children than a drab one. Cheerful book corners are colorful and bright.

See how we can make a book corner cheerful by creating displays related to children's literature. Book jackets make good displays, especially if the children are already familiar with the books.

actual book-jacket display

You can get book jackets from the children's librarian or take them off the books you buy for your school. Here's a display Florence made from book jackets.

Bulletin boards, posters, and children's art can help make a book corner cheerful, too. Let your imagination take over, or try using models or toys to create displays that are especially attractive to children.

actual mobile

Mobiles are hanging displays that move with the wind. You can make them by hanging objects or cut-outs on wire and string. In this mobile, the cut-outs show characters from various fairy tales.

sign: cheerful

When you're trying to make cheerful book corners, remember that the books themselves will add to the attractiveness of the corner if they are well displayed. The book covers will invite children to open the books.

So far, we have said that the features of a good book corner are variety, separateness, quietness, good lighting, comfort, and cheerfulness.

sign: accessibility

Another feature is that the children have easy access to the books, or they can get to the books easily.

Another way to say it is that the book corner is accessible to the children. Add "accessibility" to your notes in #3.

sign: neatly arranged

When you take the trouble to arrange the books neatly by size or topic or some other way, the children feel that the books are important because they are being cared for. How would you feel about a messy stack of books?

Books that are neatly arranged are also easier to put back. Add this feature of a good book corner to your notes.

Continue roller movie	Now our teacher's cozy corner is more than just some empty shelves. On the shelves the books are placed so children can easily help themselves.
Show worksheet	We have mentioned several important features of a good book corner. Try to list as many as you can from memory. That's #4 on your worksheet. This will help you to remember them.
Actual Listening center (videotaped)	There are two more features of a good book corner that you may be lucky enough to have in your school. You may have a listening center with tape recordings of some of the children's favorite stories and poems. When they learn how to use the recorders and headphones, children enjoy listening to stories over and over again while they turn the pages of the book.
Actual lending library (taped)	You may have enough books to set up a lending library so the children can borrow books to enjoy after school. Each child could have his own library card. When he borrows a book, the teacher writes the title of the book on the library card. When he returns the book, the teacher crosses out the title. Another way to set up a lending library is to have a separate envelope for each child. When a child borrows

	a book, he puts the card from the book in his envelope; when the child returns the book, the card goes back into the envelope.
signs: Listening Center Lending Library	Add "listening center" and "lending library" to your notes in #3 as features of an ideal book corner.
show worksheet	You will see examples of different book corners now. On your worksheet for numbers 5, 6, and 7, list the good features of each corner under the word HAS and the improvements that need to be made under the word NEEDS. Remember the qualities of a good book corner you listed in #3 on the worksheet.
Camera pans over book corner set up in studio	BOOK CORNER I HAS: variety, good lighting, cheerfulness, lending library, displays, comfort, accessibility. NEEDS: quiet, separateness, listening center, neatness. You can tell it's not separate because of the art supplies.
same	BOOK CORNER II HAS: separateness, quiet, comfort, display, cheerfulness, good lighting, neatness. NEEDS: accessible books, variety, lending library, listening center.

Same, but lit by single light that looks like flashlight	BOOK CORNER III HAS: listening center, accessibility, separateness. NEEDS: good lighting, cheerfulness.
	Don't worry if you didn't catch all of the answers. With more experience, you will become aware of all the features of a good book corner.
cartoon	What will the children need to learn about the book corner? They should be able to handle the books with clean hands.
cartoon	A child who wants to give a book to another child should hand it to him and not throw the book.
cartoon	Children should be able to put books back in their places on the shelves.
cartoon	And each child should handle a book so it looks the same for the next child who wants to read it.
cartoon	When two children want to look at a book at the same time, either let them look at it together or ask one to look at it first and the other child to look at it later.

cartoon	Teach the children to turn the pages gently, one at a time.
cartoon	And from the front of the book to the back. You will find these behaviors listed in your workbook on the sheet called "Tape Content."
Example of model and child in STudio (sound)	How will you teach the children to care for books and the book corner? These are some teaching techniques that will help you. One good way to teach is by being a model or example for the children. Write on your worksheet some of the ways in which this teacher is being a good example or model for her children by question #7.
re-play same (silent)	Finish writing your answers now, then compare your observations with ours. This teacher is being a good model by washing her hands before she picks up the book, mending the book, and placing it gently on the shelf. She hands a book to the child instead of throwing it. And when she looks at a book, she turns the pages one at a time. Maybe you even noticed other examples.

Example of studio model + child - (sound)	A teacher can also be a bad example as easily as she can be a good example. This teacher seems to be teaching all the wrong habits.
sign: emphasize do's	Another way to teach your children is to emphasize what they should do -- emphasize do's. A good teacher makes sure to let her class know the right things to do by emphasizing the positive.
studio model	Here is a teacher who emphasizes don'ts.
studio model	Here is the same teacher trying to emphasize the do's.
re-play	The don't teacher told the child what he could not do. But the do teacher told the child exactly what she wanted the child to do -- to wash his hands and then read the book. The teacher who emphasizes do's will usually get better results than the don't teacher because she emphasizes the positive things and not the negative things.
(Sound) studio model	Here's a problem for you. Listen to the don't teacher.
show worksheet	Now put the recorder on pause and write on your worksheet what you think the do teacher would say.
	Listen to one possible answer.

show completed worksheet	How close were you? Your answer may have different words from the answer shown on the worksheet, but yours should mean the same as this answer.
re-play	In the page-turning incident, something had already gone wrong and the teacher had to correct it. The do teacher not only used do's but she was a good example as well.
studio model	Now the same teacher is trying to teach the children to share instead of fight.
re-play	Was the teacher emphasizing do's or don't? The look on her face said Don't. Her shaking finger said Don't, and her words said Don't fight. Write on your worksheet what she would have said if she wanted to emphasize do's. Turn the recorder to pause.
studio model	Now listen to the teacher handle the same situation differently.
re-play	Your answer should be similar to what the Do teacher said: She emphasized sharing and taking turns.
sign: emphasize do's	When you emphasize do's, you won't become angry at the child as easily. Most important, you will help the

(p.16 missing)

Teacher One encouraged the child to take care of books by praising her. Teacher Two, on the other hand, discouraged the child from even using books at all.

studio model

You can't just ignore the child who is destructive, but you can give him as little attention as possible in order to prevent more destruction. For example, you can remove the book, and later on you can emphasize the do's for the child.

Then, when he does the right thing, you can give him praise and attention to encourage him to keep it up.

One more point about praise: When a child sees you praising other children who have already learned the right way to handle books, he learns what you expect.

children and model in studio

Now, you will see three preschool scenes. After each one, turn the recorder to pause and write on your worksheet some ways in which you could praise and give attention to encourage children to handle books the right way. Watch Praise Scene 1.

sign: Turn the recorder to pause

Two children were sharing. Two were fighting. Turn the recorder to pause while you write an ending for Praise Scene 1. Then compare your ending with ours.

Model + children in studio	Now watch Praise Scene 2.
	One child is writing in a book. Another is looking at pictures. Write an ending for Praise Scene 2.
model + children in studio	In Praise Scene 3, one child is turning the pages one at a time from front to back. The other isn't.
	Write an ending to Praise Scene 3.
	It might have surprised you that the teacher praised both children in this scene. After all, one child did not turn the pages one at a time. Why did she praise him?
	Listen again to what the teacher said.
re-play	She didn't praise the child for turning the pages one at a time because he wasn't. She praised him for being careful with the book. Maybe for him this was a big accomplishment.
sign: small steps	This brings us to the fourth teaching technique you can use. Along with being a good model yourself, emphasizing do's, and using praise and attention, you can also try to break down what the children need to learn into small steps.

	For example, a child cannot learn all about how to handle books at one time. First, he needs to know how to handle books carefully, then he has to know how to turn the pages gently, then he needs to turn them one at a time, and he also needs to learn to turn pages from front to back.
Model checking + repairing book	Teachers and assistants still need to check the books for marks to be erased and torn pages to be taped. Check about once a week at first, then less often.
	Now discuss these four teaching techniques for about ten minutes. Use question #14 on your worksheet as a discussion guide. You may rewind the tape to review any part of the lesson you feel you need. At the end of the discussion, return to the television lesson for a short review and assignment. Pause now.
	In Lesson Two, you have learned the features of a good book corner.

	You know the behaviors children should learn so that they can care for books. And you have learned four teaching techniques to help you teach your children how to care for books. In your workbook, find the quiz for Lesson 2. Answer the questions by yourself. Then discuss your answers as a class. If there is any problem about the answers, review the last part of the tape which reviews what you learned in Lesson 2. Turn the recorder to pause until you have finished the quiz.
sign: next week's assignment	Before you begin the second activity period, take a few minutes to look at next week's assignment. You'll need the book mark in your workbook.
show Caldecott Medal	The Caldecott Medal is awarded each year to the illustrator of the best picture book published in the United States.

Choose one award book to read each night -- that's seven award books to read by the next lesson.

Complete a file card for each one.

Prepare to read one of the books in class next week.

Practice reading it aloud using the suggestions in the Checklist #1 "Reading a Story -- Tape Recorded".

Next week, you'll be making tape recordings of your stories.

Now you will have the second activity period. The activity is to make a cheerful display about books for a preschool corner.

Use some of the ideas you saw on the TV tape. You can make a bulletin board, a poster, a mobile, or model.

The display might be about the story you read to your group at the beginning of the class, or about any other children's stories you know.

Use your imagination.

Then use the Polaroid camera to take snapshots of all the displays. Put these snapshots in your Schedule - Report. And be sure to fill out the report on today's lesson before you leave.

Aloha, and have fun!

APPENDIX B

INTRODUCTION TO CHILDREN'S LITERATURE 219

Lesson 2 - 3 hours

Schedule - Report

Name _____ Date _____

DIRECTIONS: Use the Schedule - Report as a guide of how to conduct the lesson.

As each item is completed, check it (✓); or if it is a make up, write M and the date in the blank (e.g. M 2/5/72).

Fill in any other blanks or answer any questions as required.

_____ 1. Show beginning of video-tape Lesson 2 for directions.

_____ 2. Read one of your assignment books to your group (everyone has a turn).

Titles of books you read for your assignment:

Star the one you chose to present to your group (*).

Poem: _____

Unrealistic Story: _____

Realistic Story: _____

Informational Book: _____

_____ 3. Share card file information.

_____ 4. Show rest of video-tape Lesson 2, pausing for worksheet exercises and quiz.

_____ 5. Make a display (you can view today's 16 mm. film while you are working if you like - see #6).

Attach a picture of your display here (you should be in the picture if possible).

- ☐ Models
- ☐ Book jacket display
- ☐ Poster
- ☐ Mobile
- ☐ Other

The display illustrates the following story or group of stories:

_____

_____

_____

_____

_____ 6. See one of the following 16 mm. films:

_____ Aesop's Fables

_____ Alexander and the Car With a Missing Headlight

_____ Andy and the Lion

_____ The Boy and the North Wind

_____ 7. Submit: Class Log

Schedule - Report

Quiz

QUESTIONS/PROBLEMS/COMMENTS:

INTRODUCTION TO CHILDREN'S LITERATURE 219

Lesson 2

1. Write the 4 basic types of literature discussed in Lesson 1.

2. Fill in the blank.

   A book corner should be placed next to the _____ or _____.

3. Take notes:

4. Features of a good book corner

5. Book Corner 1

Has	Needs

6. Book Corner 2

Has	Needs

7. Book Corner 3

Has	Needs

8. In what ways was the television teacher a good example of caring for books?

9. The "Don't Teacher" said, "Quit wrinkling the papers." What will the "Do Teacher" say?

10. The "Don't Teacher" said, "Don't fight over the books." What will the "Do Teacher" say?

11. Praise Scene 1

How would you use praise and attention?

12. Praise Scene 2

How would you use praise and attention?

13. Praise Scene 3

How would you use praise and attention?

14. Discussion Questions

a. Have you used any of the techniques that were presented in the video lesson (modeling, emphasizing do's, praising, breaking skills into small steps)? Give examples.

b. How do these techniques differ from those you have used?

c. How could you help yourself to use techniques that you have never used before? All at once? Gradually? What steps would you take?

INTRODUCTION TO CHILDREN'S LITERATURE 219

Lesson 2 - 3 hours

Tape Content

1. Qualities of a good book corner:

Variety	Accessibility
Separateness	Neatness
Good lighting	Listening Center
Comfort	Lending Library
Cheerfulness	

2. Behaviors children should learn so that they can care for books:

Handle books with clean hands.

Keep books intact.

Return books to proper place.

Hand (don't throw) books.

Handle books with empty hands (no pencils, no sharp objects).

Carry books carefully.

Share books.

Take turns with books.

Turn pages carefully.

Turn pages one at a time.

Turn pages from front to back.

3. Techniques:

Modeling	Praising
Emphasizing do's	Breaking skills into small steps

INTRODUCTION TO CHILDREN'S LITERATURE 219

Lesson 2

Quiz

Name _____ Date _____

1. The difference between a realistic story and an unrealistic story is

_____

_____

_____

2. The difference between an informational book and a realistic story is

_____

_____

_____

3. The purpose of one file card I am making is _____

_____

_____

4. What does it mean to have variety in a book corner? _____

_____

_____

_____

5. Match the teaching techniques with the episodes by writing the correct letter in the spaces at the left.

Episodes	Techniques
____ (1) Example: Sarah finishes a book and drops it on the floor. The teacher says, "If you ever do that again, I'll cut off your ears."	a. modeling
____ (2) At the beginning of the year, Michael dropped books on the floor when he was finished. First the teacher taught him to leave it on the table. Later, she taught him to lay it on the top shelf. Finally, she taught him to stand it neatly on the shelf.	b. emphasizing do's

_____ (3) John returns a book to its proper place. The teacher says, "You know just where the books belong, John!"

_____ (4) The teacher puts books where they belong and keeps them neat.

_____ (5) Mary finishes a book, then drops it on the floor. The teacher says, "Put the book on this shelf when you're finished reading it."

c. Praising

d. Breaking skills into small steps

e. Threatening

Lesson 2

Activity Periods

Materials:

1. File card poster
2. Children's books (those you read for Assignment #1 - one poem, one unrealistic story, one realistic story, and one informational book)
3. Completed and blank file cards
4. Art materials for making displays (mobiles, posters, book jacket displays, models, etc.)

FIRST ACTIVITY PERIOD

1. If there are more than five in your class, divide into groups of five or fewer.
2. On the chalkboard, write:

Poems	Realistic
Unrealistic	Informational

Leave space to write the names of books under each type of book.

3. One at a time, show the group the books you read for your assignment.
4. Write the names of the books you read under the type that describes it.
5. Explain the references you used to find the books in the library.
6. Complete the file card with information about the book you have chosen to read to the class. This information should be copied by everyone in the group onto his own file cards.
7. Read the book you chose.
8. After everyone in your group has taken a turn, discuss whether everyone agrees with how the readers grouped their books. Talk about the reasons for grouping them as you did. If you change your mind about what type a certain book is, make the correction on the board.

SECOND ACTIVITY PERIOD (Finish watching video-tape lesson first)

9. When your group has completed the first 8 directions, make a display that is appropriate for the book corner in a preschool. Use some of the ideas you saw on the TV tape. The display might be a bulletin board, a poster, a mobile, or a model. You might use as the subject the story you read today

or another story or a group of stories with which you are familiar. Use your imagination.

10. Use the Polaroid camera to take a snapshot of each of the displays. The pictures should then be inserted in your Schedule-Report.

CHECKLIST #1

READING A STORY • TAPE RECORDED

Name _____ Date _____

Story _____ Author _____

_____ 1. Provide the title of the story.

_____ 2. Pronounce words clearly enough so that each one can be understood. (including endings - humiliated, wretched)

_____ 3. Speak slightly more slowly than normal, but fast enough to help children's interest in the story. (relaxed conversationalist)

_____ 4. Express surprise, sadness, fright, pleasure, etc. in the tone of your voice when appropriate.

_____ 5. Use rhythm in a way that brings meaning to the story.

_____ 6. Change voice for different characters. (tiger - deep and gruff)

_____ 7. At the end of each page, give a signal to turn the page.

_____ 8. Stress the important words.

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Lesson 2

Next Week's Assignment

The Caldecott Medal

Awarded Annually
by the Children's Services Division
of the American Library Association

In 1938, the first Caldecott Medal, donated by Frederic G. Melcher (1879-1963), was awarded to the artist of the most distinguished American picture book for children published in the United States during the preceding year. The name of Randolph Caldecott, the famous English illustrator of books for children, was chosen for the medal because his work best represented "joyousness of picture books as well as their beauty." The horseman on the medal is taken from one of his illustrations for JOHN GILPIN. The Caldecott Medal is now donated annually by Daniel Melcher, son of the original donor.

1971 WINNER

A STORY—A STORY
written and ill. by Gail E. Haley
(Atheneum)

RUNNERS-UP

THE ANGRY MOON
by William Sleator
ill. by Blair Lent
(Little, Brown)

FROG AND TOAD ARE FRIENDS
written and ill. by Arnold Lobel
(Harper)

IN THE NIGHT KITCHEN
written and ill. by Maurice Sendak
(Harper)

THE CHILDREN'S BOOK COUNCIL, INC.
175 Fifth Avenue, New York, N. Y. 10010

Book Week headquarters, and a year-round promotion and information center on books for children

1. Remove the bookmark on your left. On the front are the most recent Winner and Runners-Up of The Caldecott Medal.

2. Choose one award book to read each night. That will be seven award books to read by the next lesson.

3. Complete a file card for each one.

4. Prepare to read one of them in class.

5. Practice reading it aloud using the suggestions on Checklist #1 titled "Reading a Story - Tape Recorded."

APPENDIX C

CHILDREN'S LITERATURE

INTRODUCTION TO CHILDREN'S LITERATURE 219

COURSE OUTLINE

Lesson I: Introducing Children's Literature

Tape: Objectives of the course
Values of Children's Literature
Four types of Children's Literature

Storytelling pretest (recorded on videotape)

How to fill out file cards

Assignment: Using library resourced, choose one of each of the four types of children's books. Read them and make file cards for each. Bring materials for making displays to class next week.

Lesson II: Setting the Stage -- The Book Corner

Tape: Qualities of a good book corner
How to set up a book corner
How to teach children to care for books

Small-group activities:
Share file card information
Read assignment book aloud
Make a book corner display

Assignment: Read one Caldecott Award book each night and make file cards on each.

Lesson III: Hearing Yourself

Tape: Making story tapes
Evaluating your performance
Uses of tape-recorded stories

Small-group activities:
Practice taping stories
Share file cards
Evaluate tape presentations according to Checklist for Tape-recording

Assignment: Choose an author from the list, read at least five of his books, and prepare file cards for each book. Tape one book to present next week. Be prepared to tell about your author.

Lesson IV: Reading Pictures

Activities:
Present audio tapes and file cards
Evaluate tape presentations according to Checklist

Tape:
Types of art in children's books
Levels of reading pictures
Instructing children to use listening centers

Small-group activities:
Practice sample story
Evaluate presentations

Assignment:
Choose an artist from the list, read five books illustrated by him, prepare file cards on each, practice reading the pictures in one with children if possible for next week.

Lesson V: Reading Picture Books

Activities:
Read pictures
Share file cards
Evaluate presentations using chicklists

Tape:
Selecting picture books
Introductions
Techniques

Small-group activities:
Practice presenting model story

Assignment: Choose five books from the list, prepare file card information for each, read in front of a mirror, be ready to present one next week.

Tape VI: Presenting Poetry

Acitvities:
Read stories
Share file cards
Critique

Tape:
Qualities and values of children's poetry
Selecting and presenting it

Small-group activities:
Practice sample poems

Assignment: Choose a poet or type of poem from the list, read five poems in that category and five poems not in that category, make file cards, prepare to present one next week.

Lesson VII: Telling stories with Props

Activities:
Present poems and evaluate performance

Demonstration: Props and How to Make and Use Them

Assignment:
Choose a prop from the list.
Read five Hawaiian stories of your choice.
Make file cards. Make a prop for one of the Hawaiian stories. Learn the story line and prepare to tell it with props next week.

Lesson VIII: Telling Stories Without Props

Activities:
Tell stories with props and evaluate performance.

Tape: "Caps For Sale" by model trainee

Small-group activities: practice model story

Assignment:
Choose five stories from the list.
Prepare to tell one without props next week.
Practice in front of a mirror.

Lesson IX: Telling Stories Without Props, continued

Activities:
Tell stories without props and evaluate

Assignment:
Read five stories of your choice.
Prepare to tell one without props.

Lesson X: Stimulating Creative Activities

Activities:
Tell stories without props and evaluate.

Tape: Model having children dramatize a story

Assignment: make up a game or creative activity to present next week.

Lesson XI: Creating Stories and Poems

Activities:
Present games and creative activities

Assignment:
Write three stories. Prepare to present them in class next week.

Lesson XII: Presenting One Story All Ways

Activities:
Share stories
Read or tell your own story
Make file cards for each one

Tape: "Tortoise and the Hare" done many ways by former class of trainees

Assignment: As a group, choose a story that can be presented many ways. Each student will use one method.

Lesson XIII: Planning a Literature Program

Activities: present one story all ways

Tape: excursion to a library

Assignment: Plan a year's literautre program for preschool children

Lesson XIV: Planning a Literature Program, continued

Activities: share literature programs

Assignment:
Prepare for final storytelling tape, with or without props

Lesson XV: Final taping session. Tape and critique stories. Write course evaluation.

Lesson XVI: Final written exam